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M
1001
A67
no. 6
1988
c.1

MUSI



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Б. АРАПОВ
B. ARAPOV

СИМФОНΙΑ **SYMPHONY**

№6

ТРИПТИХ
TRIPTYCH

**Для чтеца, солистов, смешанного хора
и большого симфонического оркестра**

**For Narrator, Soloists, Mixed Chorus
and Full Symphony Orchestra**

ПАРТИТУРА
THE SCORE



М
1001
А67
по. 6
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с. 1
МУСИ

Б. АРАПОВ
B. ARAPOV

MUS 179-3

СИМФОНИЯ SYMPHONY

№ 6

ТРИПТИХ TRIPTYCH

На слова БОРИСА ПАСТЕРНАКА и
ЧИНГИЗА АЙТМАТОВА

Words by BORIS PASTERNAK AND
CHINGIZ AYTMATOV

Для чтеца, солистов, смешанного хора
и большого симфонического оркестра

For Narrator, Soloists, Mixed Chorus
and Full Symphony Orchestra

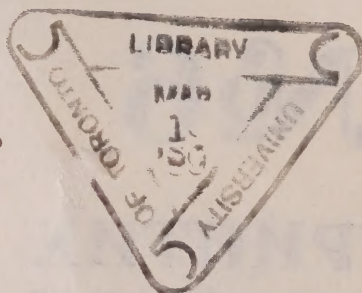
ESECUTORI

3 Flauti (Flauto III muta in Flauto piccolo)
 2 Oboi
 Corno inglese in F
 Clarinetto piccolo in Es
 2 Clarinetti in B
 Clarinetto basso in B
 2 Fagotti
 Contrafagotto

4 Corni in F
 3 Trombe in B
 3 Tromboni
 Tuba

Timpani
 Triangolo
 Tamburo di legno
 Tamburo militare
 Tamburo rullante
 3 Tom-tomi
 Claves
 Sabbia*
 Eolifono**
 Frusta
 Incudine***
 Piatti
 Gran cassa
 Tam-tam

Campanelli
 Campane tubolari
 Campane da chiesa
 Silofono
 Marimba



4 Domre
 2 Arpe

Celesta
 Cembalo
 Piano
 Sintesatore
 Organo elettrico
 Organo

Testo****

Solisti:

Mezzo soprano
 Tenore
 Basso

Coro:

Soprani
 Alti
 Tenori
 Bassi

Archi:

Violini I (18)
 Violini II (16)
 Viole (12)
 Violoncelli (12)
 Contrabassi (10)

* Песок. Sand.

** Ветряная машина. Wind-machine.

*** Наковальня. Anvil.

**** Чтец-декламатор. Narrator.

СТИХИ БОРИСА ПАСТЕРНАКА
Lyrics by BORIS PASTERNAK

Moderato assai $\text{♩} = 104$

III

mp

mp

3 Flauti

2 Oboi

Corno inglese in F

Clarinetto piccolo in Es

2 Clarinetti in B

Clarinetto basso in B

2 Fagotti

Contrafagotto

4 Corni in F

3 Trombe in B

3 Tromboni

Tuba

Timpani

Triangolo

Tamburo militare

Tamburo rullante

Claves

Frusta

Incudine

Gran cassa

Tam-tam

Campanelli

Campane tubolari

Silofono

Marimba

2 Arpe

Celesta

Cembalo

Cembalo

Piano

Organo elettrico

Organo

Testo

Tenore solo

Basso solo

Soprani

Alti

Coro

Tenori

Bassi

Moderato assai $\text{♩} = 104$

Violini I

Violini II

Viola

Violoncelli

Contrabassi

pizz.

mp

p

Fl. picc.

Fl.

Tr—be

Tr—ni

Timp.

Gr. c.

Arpe

Cel.

Cemb.

Org. elettr.

V—ni I
div. in 4

V—ni II

V—le

V—c.

C—b.

L.II senza sord.

sf p sub.

III

sf p sub.

p

p

pp

ppp

non arpegg.

p

ff

p

pp

pp

pp

2

Cl. b.

Fag.

C-fag.

Cor.

Timp.

Claves

Gr.c.

Sil.

Archi

Cl. b. *f*

Fag. *a2* *f*

C-fag. *f*

Cor. I, II *mp*

Cor. III, IV *mp*

sim.

Timp.

Claves *mf* *p*

Gr.c.

Sil. *mf* *p*

2

unis. *mp*

Archi *non div.* *f marc.* *p*

f *arco* *f*

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor. I.II

Claves

Sil.

non div.
 $\square$ $\vee$ $\square$ $\vee$
f marc.

non div.
 $\square$ $\vee$ $\square$ $\vee$
f marc.

Archi

cresc.

cresc.

Detailed description of the musical score: The score is for a full orchestra. The woodwind section (C. ingl., Cl., Cl. b., Fag., C-fag.) and strings (Archi) are active throughout. The brass section (Cor. I.II) plays a sustained harmonic. The percussion (Claves, Sil.) provides a steady rhythmic accompaniment. The woodwinds and strings have melodic lines with various articulations and dynamics. The woodwinds (Cl. b., Fag., C-fag.) and strings (Archi) show a crescendo towards the end of the page. The woodwinds (Cl. b., Fag., C-fag.) and strings (Archi) are marked with *f marc.* and *cresc.* at the end of the page. The woodwinds (Cl. b., Fag., C-fag.) and strings (Archi) are marked with *f marc.* and *cresc.* at the end of the page. The woodwinds (Cl. b., Fag., C-fag.) and strings (Archi) are marked with *f marc.* and *cresc.* at the end of the page.

3

C. ingl.

Cl.

Cl. b.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni
e
Tuba

Gr. c.

mf

mf

I. II con sord. *f*

III con sord. *f*

III e Tuba

p

Arpe

Cemb.

Org.
elett.

3

Archi

f espr.

f espr.

f

Ob. *a2* *mf*

C. ingl. *f*

Cl. *f*

Cl. b. *f*

Fag. *f*

C—fag. *f*

Cor.

Tr—be *I*

Tr—ni *I* *p*

Gr. c.

Cemb.

Archi *cresc.*

cresc.

cresc.

muta in Fl. III 4

III

muta in Fl. picc.

Fl. *mp*

Ob. *mp*

C. ingl. *mp*

Cl. *a2*

Cl. b. *mp*

Fag. *f*

C-fag. *f*

Cor. *a2* *f*

Tr-ni *f*

e *f*

Tuba *f*

Timp. *f*

Incud. *f* *p sub.* *p*

Gr. c. *f* *p sub.* *p*

T.-t. *f*

Arpe *(a2)*

Cel. *mp* *p*

Cemb. *pp*

Alti *pp*

Coro *pp* Мерцань-ем

Bassi *pp*

4

div. *p*

Archi *p*

pizz. *pp*

Fl. picc.

Fl.

Ob.

Cl.

Cor.

Timp.

Gr. c.

Arpe

Cemb.

Coro

Archi

mp

mp

mp

mp

a2

p

a2

p

mp

A.

звезд да- ле-ких без-различ-но был по-во-рот до-

B.

div. in 3

p

Fl. *muta in Fl. III*

Ob.

Cl.

Cor. *a2*

Tr—be *con sord.* *f*

Timp.

Gr. c.

Arpe

Cel. *f*

Cemb. *f*

Org. elettr.

Coro

A. *ро - ги о - за - рен.*

B. *До - ро - га шла во - круг го-ры мас -*

Archi *pizz.* *pp*

Fl. I. II *mf*

Ob. *mf*

C. ingl.

Cl. *mf*

Cor. *p*

Tr-be *mf sf* con sord. *p*

Tr-ni I. II

Timp.

Gr.c.

Arpe

Cel.

Cemb. *ff*

Org. electr. *f*

Coro

А. лич - ной, вни - зу под не - ю про - те - кал Ке - дрон.

В.

Archi

5 muta in Fl. picc.

Fl.

Fl. *mf*

con sord.

Cor.

Cor. *mf*

III con sord.

Tr-ni

Tr-ni *ppp*

Tuba

Tuba *ppp*

Timp.

Timp. *pp*

Gr. c.

Gr. c. *pp*

Arpe

Arpe non arpegg.

Cel.

Cel. *f*

Cemb.

Cemb. *f*

Coro

Coro A. *p*

B. Лу-жай - ка об-ры-ва - лась с по- ло - ви - ны. За не - ю

5

Archi

Archi *pizz.*

mp

pizz.

mp

non div.

mp

mp

Fl. picc. Fl. Ob. C. ingl. Cl. Cor. Tr-be Tr-ni e Tuba Timp. Gr. c. Arpe Coro Archi

muta in Fl. III

p cresc.

a2

p cresc.

senza sord.

p

senza sord.

(con sord.)

f

(con sord.)

f

cresc.

cresc.

p

A.
на - чи - нал - ся Млеч-ный Путь. Се - ды - е се - реб-рис-тые мас-ли - ны

B.

unis. pizz.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Cl.

Cor.

Tr—be

Timp.

Gr. c.

Arpe

Cemb.

P—no

Org.
elettr.

Ten. solo

Coro

Archi

senza sord.

senza sord.

В кон.

А.
В. пы- та- лись вдаль по возду- ху ша- гнуть.

pizz.

pizz.

div. pizz.

div. pizz.

Gr. c.

Sil.

Cemb.

P—no

Org.

Ten. solo

— це был чей-то сад, на — дел зе — мель-ный.

Archi

Sil.

Org.

Archi

div. arco

div. arco

arco

arco

sub.

div. arco

cresc.

div. arco

cresc.

unis.

unis.

7

7

vibrato

f

f

8-

div.

div.

arco

arco

sub.

div.

cresc.

div.

cresc.

unis.

unis.

Risoluto

Meno mosso

Org.

Ten. solo

У-че-ни - ков о-ста-вив за сте - ной, он им ска-зал,

S.

Coro

A.

p
он им ска-зал,

Risoluto

Meno mosso

Archi

Fag.

a2 Rubato

C-fag.

Cor.

Tr-ni

Org.

Basso solo

S.

Coro

A.

он им ска-зал:

«Ду-ша - скорбит смер-тель-но. По-будь - те здесь и

Rubato

Archi

rit.

8 a tempo

19

Fag.

C—fag.

Cor.

Tr—be

Tr—ni

con sord. (за сценой)

pp (за сценой) con sord.

pp

Basso solo

бодрствуйте со мной»

rit.

8 a tempo

Archi

rit.

Molto più mosso (Allegro)

Tr—be

Timp.

Gr. c.

Ten. solo

f

mf

p

Archi

con sord.

pp 6 6 6 6

Timp.

Ten. solo *sf sub. mf*
Он от-ка-зал - ся без про-ти-во-бор - ства, как от ве - щей, по-

Archi *con sord.*

Timp.

Ten. solo
- лучен-ных взаи-мы, от все - мо - гу - ще - ства и чу-до-твор - ства

Archi *con sord.*

rit. poco a poco

Timp.

Ten. solo
и был те - перь, как смерт-ны - е, как мы.

Archi *con sord.*

Moderato

rit.

Fl. *f*

Ob. *f* (на сцене) senza sord.

Tr—be *f* (на сцене) senza sord.

Timp. *p*

Moderato

rit.

Arch. *div.* $\square$ $\left(\frac{1}{2}\right)^*$

9 Moderato assai (Tempo I)

Soprani *pp*

Alti *pp*

Tenori *pp*

Bassi *pp*

Coro

Ноч- на - я даль те - перь ка - за-лась кра - ем у - ни - что-жень-я

S. *cresc.*

A. *cresc.*

T. *cresc.*

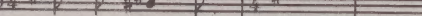
B. *cresc.*

Coro

и не-бы-тья. Про-стор все-лен - ной был не - о-би-та - ем, и только сад был

* Кластер по полутонам в пределах данного интервала. (В партиях выписать все ноты divisi).
Cluster in half-tones within given interval (all notes divisi are to be singled out in the parts).

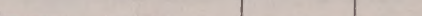
С. 

A. 

Сого мес-том для жить - я!

T. 

И, гля-дя в э - ти чер-ны-е про-ва - лы, пус-ты-е, без на-

B. 

С. *p*

A. *p*

Сого *p* чтоб э-та ча-ша смер-ти ми-но-ва-ла,

T. *p* - ча-ла и кон-ца,

B. *p*

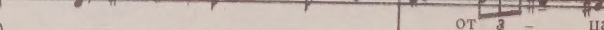
allarg. poco a poco

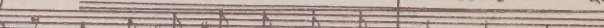
a tempo

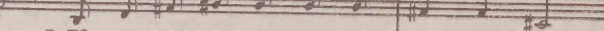
10

Org.

S.  от - ца.

A.  в по - ту кро - ва - вом он мо - лил от - ца.

T. 

B. 

Org.

Org.

с 1526 к

allarg. 11 Più mosso $\text{♩} = 112$ 23

Tr—lo *pp*

Org.

Ten. solo *mf* Смяг.

allarg. 11 Più mosso $\text{♩} = 112$

V—ni I div. in 3 *pp* sul tasto

V—ni II div. in 4 *pp* sul tasto

Tr—lo

Ten. solo

— чив мо-лит- вой смерт-ну-ю ис-то — му, он вы-шел за о-гра — ду.

S. *tr*

A. *tr*

Coro T. На земле *tr*

B. *tr*

V—ni I

V—ni II

Più mosso *cresc.*

S. *cresc.*

A. *cresc.*

Coro у_че_ни_ки, о_силен.ны_е дре_мой, ва_ля_лись в при - дорожном ко.выле.

T. *cresc.*

B. *cresc.*

Più mosso

Archi

Timp. *f*

C—lli

Sil.

Org. *f vibrato*
f

Ten. solo *f*

Он раз-бу-

Archi *div. f*
div. f
f
f

1. II con sord. **12 Poco meno mosso**

Tr-be *pp*

Tr-ni *pp*

e

Tuba *pp*

C-lli *pp* 3 3 3 3 3 3 3 3 3 3 3 3

Org.

Ten. solo - ДИЛ ИХ:

Basso solo «Bac

12 Poco meno mosso

Archi

Tr-be

Tr-ni

e

Tuba

C-lli 3 3 3 3 3 3 3 3 3 3 3 3

Basso solo Гос-подь спо-до - бил жить в дни мо - и. Вы ж разлеглись, как

Archi

div. *p*

div. *p*

с 1526 к

Meno mosso

Fl.

Cl.

Fag.

C—fag.

Cor.

Org.

Basso solo

p

Час сы - на че-лове-чес-ко-го про - бил. Он в ру - ки греш-ни-ков се -

Meno mosso

un.

un.

Archi

allarg. **13** Moderato allarg.

Fag.

Cor.

Tr—be

Gr.c.

P—no

Org.

Basso solo

— бя пре-даст».

allarg. **13** Moderato allarg.

Archi

Detailed description of the musical score: The score is for measures 13 through 16. It features a variety of instruments. The Flute (Fag.) and Clarinet (Cor.) parts are mostly rests. The Trumpet and Trombone (Tr—be) parts play a melodic line with triplets, marked 'con sord.' and 'pp'. The Horns (Gr.c.) also play a similar melodic line with triplets, marked 'pp'. The Piano (P—no) part has a complex texture with many triplets and sixteenth notes, marked 'pp'. The Organ (Org.) part is mostly rests. The Bass Solo (Basso solo) part has the lyrics '— бя пре-даст».' and plays a simple melodic line. The String (Archi) part is mostly rests. The tempo is Moderato, with allarg. markings at the beginning and end of the section. The key signature has two sharps (F# and C#). The time signature is 4/4.

Pag. *ff*

Cor. *L.II a2*
f
III senza sord.
f

Tr-be

Tr-ni *L.II*
f

Timp.

Frusta *ppp*

Gr. c. *ff* *f*

14 Allegro $\text{♩} = 160$

Archi *ff* *ff* *ff* *ff*

C. ingl. *ff*

Cl. *ff*

Cor. *a2*
ff

Tr-ni *I*
f *III*

Frusta *f*

Gr. c. *f*

Archi *f marc.* *f marc.* *ff* *ff*

Cl. b.

Fag.

Archi

marc.

15

Fl.

Ob.

Fag.

Cor.

Tr—be

Frusta

Gr. c.

15

Archi

Cl.

Fag.

Cor.

Archi

cresc.

sf

cresc.

cresc.

f

f

f

16

Cl.

Fag.

C—fag.

Cor.

Timp.

Gr. c.

Archi

sim.

a2

I. II

mf

sim.

sim.

3

div.

fp

fp

Fl.

Ob.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

Archi

I.II con sord.

I.III *p* con sord.

p

a2

p

unis.

div.

fp

fp

Detailed description: This is a page of a musical score, page 32. It contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.), Trumpets (Tr-be), and Trombones (Tr-ni). The percussion section includes Timpani (Timp.). The string section (Archi) is represented by five staves. The score shows a complex arrangement of notes, rests, and dynamic markings. Key markings include 'I.II con sord.' and 'I.III p con sord.' for the woodwinds, 'a2' for the bassoon, and various dynamics like *p*, *fp*, *f*, and *fp* for the strings. The string section has a 'div.' (divisi) marking in the final measure. The woodwinds have a 'p' marking in the final measure. The brass section has a 'p' marking in the final measure. The percussion section has a 'p' marking in the final measure. The string section has a 'fp' marking in the final measure. The woodwinds have a 'p' marking in the final measure. The brass section has a 'p' marking in the final measure. The percussion section has a 'p' marking in the final measure. The string section has a 'fp' marking in the final measure.

17

Fl.

Ob.

Fag.

C—fag.

Cor.

Tr—be

Tr-ni

Timp.

S.

A.

T.

B.

Coro

Archi

I. II

p

sim.

p

tr

div.

p

sim.

sim.

sim.

И лишь ска-зал, не—

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Timp.

S.

A.

Coro

T.

B.

Archi

и лишь ска-зал, не ве-домо отку-да

- ве-домо от-ку-да тол- па ра-бов и ско-пище бро-дяг,

18

con sord.

f

con sord.

f

Ог-ни, ог-ни, ог-ни, ог-

тол-па ра-бов и скопище бродяг. ме-чи, ме-чи, ме-чи,

18

Cl. b.

Fag.

Cor.

Tr-be

Tr-ni

S.

A.

Coro

T.

B.

Archi

ни,

ме-чи,

и впе-ре-ди,

и впе-ре-ди —

I.II con sord. *f*

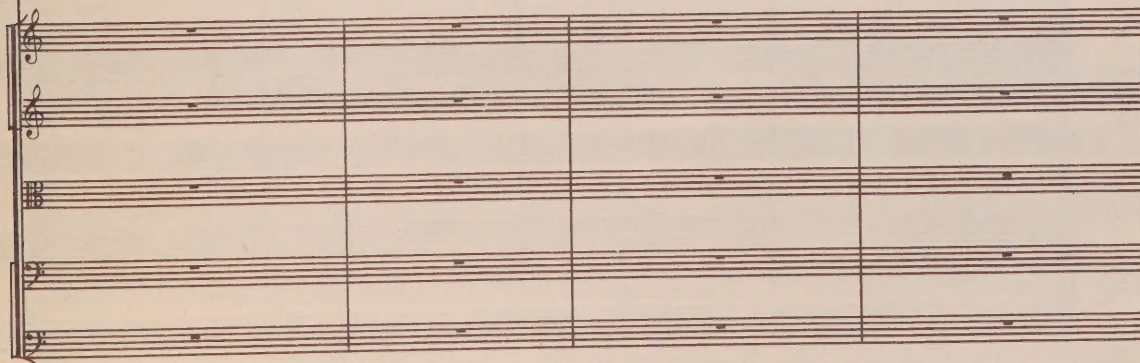
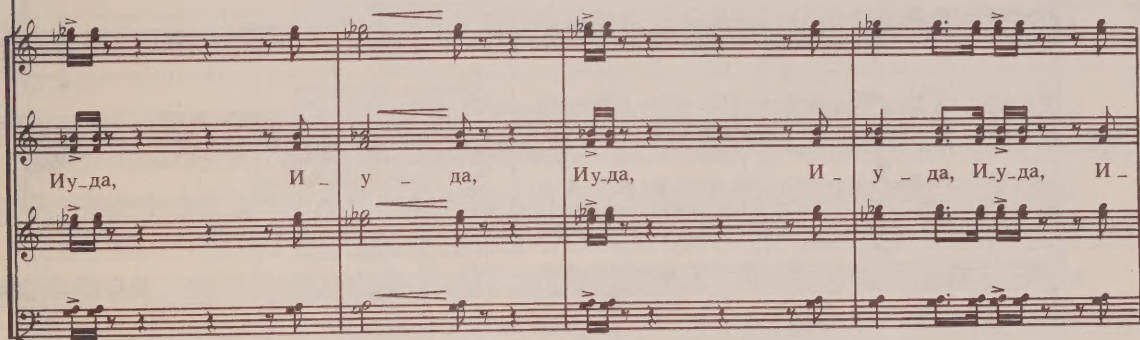
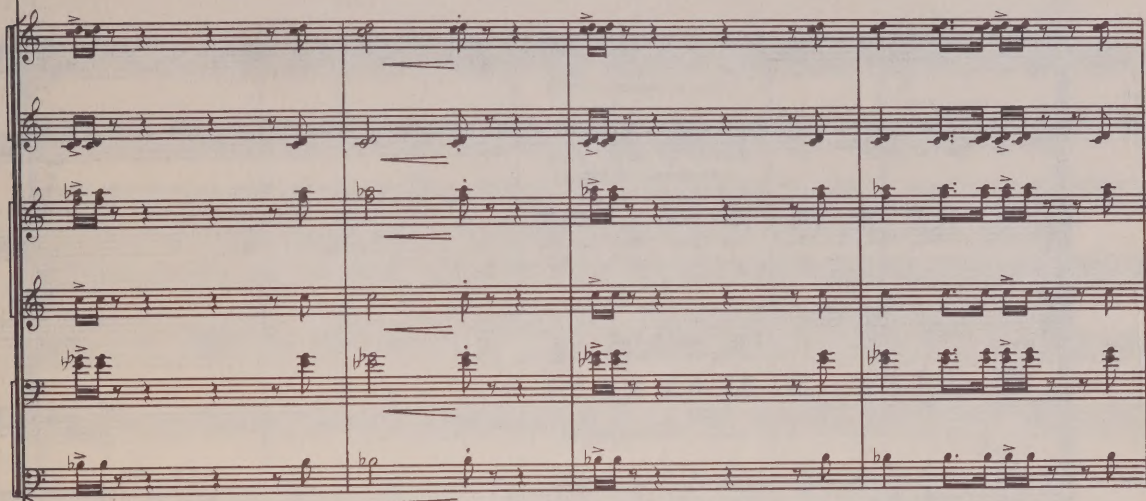
III con sord. *f*

I.II con sord. *f*

III con sord. *f*

И - у - да,

f



Cl. b.

Fag.

Cor.

Tr—be

Tr-ni
e

Tuba
(III)

S.

A.

Coro
— у — да, И — у — да, И — у — да, Иуда, Иуда, Иуда, Иуда, Иуда, Иуда, Иуда, Иуда, Иуда, Иуда,

T.

B.

Archi

III e Tuba

— ским,

— тель —

— да —

с пре —

div. pizz.

div. pizz.

div. pizz.

div. pizz.

Cl. b.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni
e

Tuba

Timp.

T—ro
T—ro
rull.

Gr. c.

S.

A.

Coro

T.

B.

Archi

senza sord.
f

senza sord.
f

III

— СКИМ

— тель —

ло — бзань — ем

на у_стах.

— да —

с пре_

arco
f

f

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni

e
Tuba

Timp.

T—ro
T—ro
rull.

Archi

This musical score page (numbered 40) contains staves for various instruments. The woodwind section includes Piccolo Flute (Fl. picc.), Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Piccolo Clarinet (Cl. picc.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C—fag.). The brass section includes Cor Anglais (Cor.), Trumpet in B-flat (Tr—be), Trumpet in D (Tr—ni), and Euphonium/Tuba (e Tuba). The percussion section includes Timpani (Timp.), Tom-tom (T—ro), and Snare Drum (T—ro rull.). The string section (Archi) is represented by four staves.

The score is divided into four measures. The first measure shows the woodwinds and strings with dynamics *f* and *sim.* (simile). The second measure continues the woodwind parts with *ff* (fortissimo) and *sim.* The third measure shows the woodwinds with *ff* and *a2* (second octave). The fourth measure shows the woodwinds with *ff* and *a2*, and the strings with *ff* and *unis. arco* (unison, arco).

The percussion parts include Tom-tom (T—ro) with dynamics *p* (piano) and *f* (forte), and Snare Drum (T—ro rull.) with dynamics *p* and *f*. The string parts include Violins (Vn.) and Violas (Vla.) with dynamics *ff* and *unis. arco*.

Fl. pic.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Fag.

C—fag.

Cor.

Tr—be

Tr-ni

Tuba

Timp.

Frusta

Gr. c.

Archi

sf p sub.

I senza sord.

III senza sord.

sf p sub.

sf p sub.

p

f

f

f

f

Cl. picc.

*ff* senza sord.

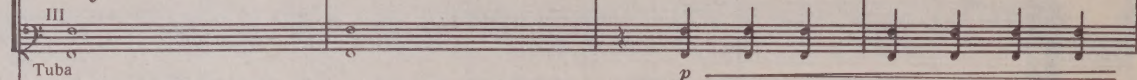
Tr-be



I, II a2.

Tr-ni

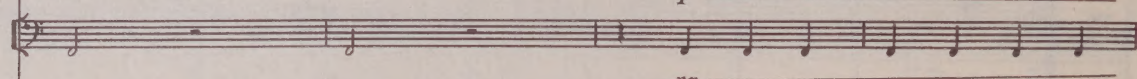
Tuba



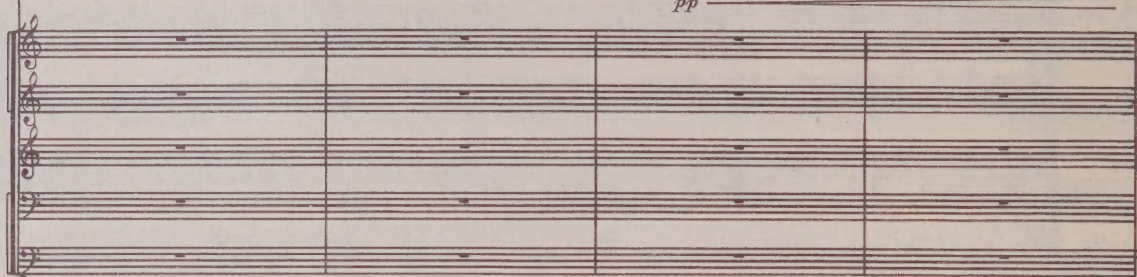
III

Tuba

Timp.

*pp*

Archi



Cl.

*sim.*

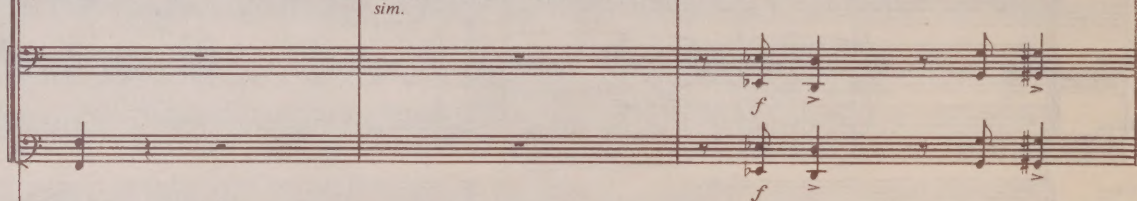
Tr-be

*sim.*

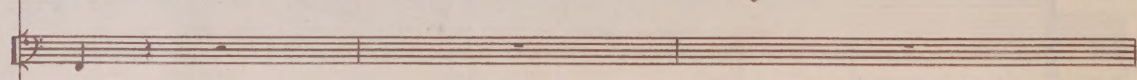
Tr-ni

e

Tuba



Timp.

*p*

Archi

*p**f**f*

Fl.

Cl.

Tr—be

Tr—ni

é

Tuba

Frusta

Gr. c.

S.

A.

Coro

T.

B.

Archi

The musical score is arranged in three systems. The first system includes Flute (Fl.), Clarinet (Cl.), Trumpet (Tr—be), Trombone (Tr—ni), Euphonium (é), Tuba, Frusta, and Grand Cymbal (Gr. c.). The second system includes Soprano (S.), Alto (A.), and Coro. The third system includes the string section (Archi). The Flute and Clarinet parts feature a first and second ending (I. II.) marked above the staff. The woodwinds and strings play a complex, rhythmic pattern. The percussion parts (Frusta and Gr. c.) provide a steady, low-frequency accompaniment. The vocal parts (S., A., Coro) are mostly silent, with some notes visible in the Soprano and Alto staves.

Fl. picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr--be

Tr-ni

e
Tuba

S.

A.

Coro

T.

B.

Archi

Fl. picc.
 Fl.
 Ob.
 Cl.
 Cl. b.
 Fag.
 Cor.
 Tr--be
 Tr-ni
 e
 Tuba
 S.
 A.
 Coro
 T.
 B.
 Archi

И - у - да,

First system of musical notation, measures 1-4. It consists of five staves. The top staff is a vocal line with notes and rests. The lower four staves are piano accompaniment, featuring chords and moving lines. Measure 2 contains a large, complex chordal structure spanning multiple staves.

Second system of musical notation, measures 5-8. It continues the vocal and piano parts from the first system. The piano accompaniment includes various chordal textures and melodic fragments. Measure 6 shows a significant harmonic shift.

Third system of musical notation, measures 9-12. This system includes the vocal line and piano accompaniment. The vocal line has lyrics written below it.

Иу - да, И. у - да, Иу - да с пре - да - тель -

Four empty musical staves at the bottom of the page, likely for additional notation or a continuation of the piece.

Fl. picc. 20

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr—be

Tr—ni
e

Tuba

T—ro
T—ro
rull.

Gr. c.

S. 20

A. *ff* *sussurando*

Coro
-ским лоб-зань-ем на у-стах, с пре-да-тельским лоб-зань-ем на у-

T. *ff* *sussurando*

B. *ff* *sussurando*

Grave $\text{♩} = 100$

Cl. *p*

Fag. *sf*

Cor. *p*

Tr-ni *p* I. II *sf*

Timp. *ff sub. pp*

Gr. c. *ff sub. ppp*

T.-t. *ff*

Org. *sf p sub.*

ff

Testo

Бассо соло «Спор не...

S. *p*

A. *p*

Coro *p* - стах! Но слы - шит:

T. *p*

B. *p*

Grave $\text{♩} = 100$

V-c. *div. sf sub. p* *f*

C-b. *div. sf sub. p* *f*

Fag. a2
 C—fag.
 Cor.
 Tr-ni
 Basso solo
 M.-sopr. solo
 S.
 A.
 Coro
 T.
 B.
 V—c.
 C—b.

льзя решить же — ле — зом. Вло — жи свой меч на мес_то, че_ло — век.

21 Andante ♩ = 84

Sopr. solo
 Ten. solo
 S.
 A.
 Coro
 T.
 B.

А-
 А-
 (закр. рт.)
 (закр. рт.)
 А-
 А-

* Солисты хора.
 Soloists of the chorus.

Sopr. solo *mp*

Ten. solo *mp*

S. *p*

A. *p*

Coro T. *p*

B. *p*

A-

Sopr. solo *v*

Ten. solo *v*

S. *v*

A. *v*

Coro T.

B.

Timp. *ppp*

S. *ppp*

A. *A-*

Coro T.

B. *p*

A-

A-

V-ni I *div. pp*

22 Moderato ♩ = 112

Fag. *p*

C—fag. *p*

S. *ppp*
A-

A. *ppp*
A-

Coro *ppp*
A-

T. *ppp*
A-

B. *ppp*
A-

Archi

22 Moderato ♩ = 112

div. *p*

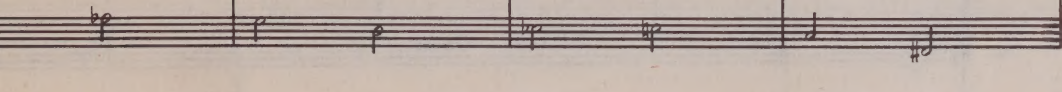
unis. *p*

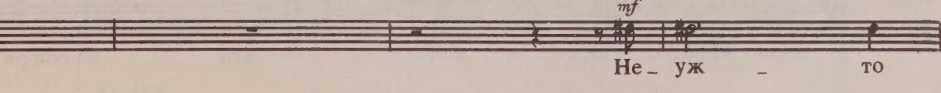
Fag.

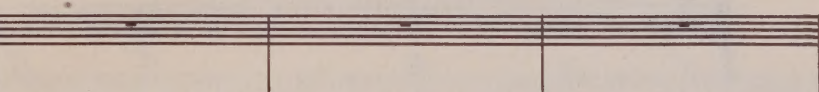
C—fag.

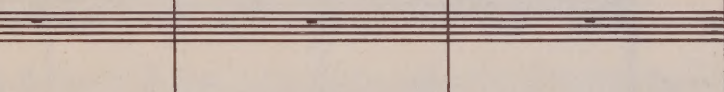
Archi

Fag. 

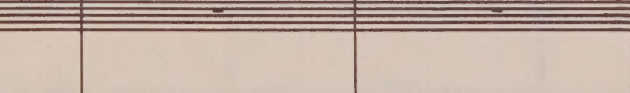
C-fag. 

Basso solo  *mf*
He - уж - то

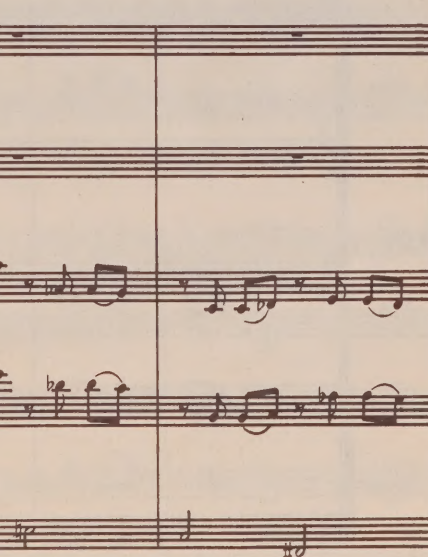
S. 

A. 

Coro

T. 

B.  *pp*
A- a

Archi 

Fag.

C—fag.

Basso solo
 тьмы кры_ла.тых ле_ги _ о _ нов О _ тец не сна_ря _ дил бы

S.

A.

Coro
 T.

B.

Archi

[illegible]

Cl. picc.

Fag.

C—fag.

Cor.

Tr—be

Tr-ni
e
Tuba

Sil.

Basso solo

— ги рас — се — ялись бы без сле — да.

S.

A.

Coro

T.

B.

Archi

a2

I, II con sord.

pp

f

23

Fl.

Ob.

Cl.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni

e

Tuba

Timp.

Arpe

Basso solo

23

S.

A.

Coro

T.

B.

23

Archi

div.

f

div.

f

Но кни — ра

A- a

A- a

A- a

A- a

A- a

div.

f

div.

f

с 1526 к

Fl.

Ob.

Cl.

Fag.

Cor.

Timp.

Arpe

Basso solo

жиз — ни по — до — шла к стра — ни — це, ко — то — ра — я до —

S. *p*

A.

Coro

T. *p*
A- a

B. *p*
A- a

Archi

Fl.

Ob.

Cl.

Fag.

C—fag.

Cor.

Timp.

Arpe

Basso solo

S.

A.

Coro

T.

B.

Archi

unis.

p

8--1

8--1

8--1

8--1

8--1

— ро же всех свя тынь. Сей час долж но на пи сан но е сбыть ся,

allarg.

Fl.

Ob.

Cl.

Fag. a2

C—fag.

Cor. *p*

Timp.

Arpe

Basso solo *pp*

пус-кай же сбу - дет - ся о -

S. *mf*

A. allarg. *f* *mf*

T. *f* *mf*

B. *f* *mf*

Archi

unis. *bass*

div. *bass*

Fl.

Ob.

Cl.

Cl. b.

Fag.

C—fag.

Cor.

Timp.

Arpe

Basso solo

S.

A.

Coro

T.

B.

Archi

— HO, А — минь,

A- a

A- a

A- a

A- a

A- a

A- минь.

Meno mosso

с 1526 к

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C—fag.

Cor.

I.II senza sord.

Tr—be

Tuba

Timp.

Gr. c.

T.-t.

Basso solo

A... минь.

S.

A.

Coro

T.

B.

Archi

unis.

div.

24 ♩ = 88

This image shows a page from a musical score, likely for a symphony, featuring multiple staves with various musical notations. The score is written in a traditional format with staves, notes, rests, and dynamic markings. The page is numbered '61' in the top right corner. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is arranged in a multi-staff format, with some staves containing more complex notation than others. The overall appearance is that of a professional musical manuscript.

25

Fl. picc.

Fl.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni
e

Tuba

Timp.

25

S.

A.

Coro

T.

B.

25

Archi

p

a2

p

p

p

I con sord.

III con sord.

p

I con sord.

p

I mp

A- a A- a

p

p

p

Fl. picc.

Fl.

Ob.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni

e

Tuba

Timp.

Arpe

S.

A.

Coro

T.

B.

Archi

con sord.

p

mf

a2

I

III

pp

I

p

pp

ossia
(b♭)

unis.

p

unis.

R_v

A-

a

A-

a

A-

[illegible]

First system of musical notation, measures 1-4. The system consists of five staves. The top two staves have a treble clef and a key signature of two flats (B-flat and E-flat). The bottom three staves have a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are some accidentals, such as a B-flat in the first measure of the top staff.

Second system of musical notation, measures 5-8. The system consists of five staves. Measures 5 and 6 are mostly empty, with some notes in the top staff. Measures 7 and 8 feature a dense, rapid passage of notes in the top two staves, marked with *pp* (pianissimo). The bottom three staves have rests in measures 5 and 6, and some notes in measures 7 and 8.

Third system of musical notation, measures 9-12. The system consists of two staves. Both staves have a treble clef and a key signature of two flats. The music consists of a series of eighth notes and rests.

Fourth system of musical notation, measures 13-16. The system consists of five staves. The top two staves have a treble clef and a key signature of two flats. The bottom three staves have a bass clef. The music features various note values, including eighth and sixteenth notes, and rests. There are some accidentals, such as a B-flat in the first measure of the top staff.

Fifth system of musical notation, measures 17-20. The system consists of five staves. Measures 17 and 18 feature a dense, rapid passage of notes in the top two staves, marked with *div.* (divisi). Measures 19 and 20 feature a similar passage, marked with *unis.* (unison). The bottom three staves have rests in measures 17 and 18, and some notes in measures 19 and 20.

muta in Fl. III

Fl. picc.

Fl.

Ob.

Cl.

Fag.

Tr⁻be

Tr-ni

e

Tuba

Timp.

T.-t.

Arpe

S.

A.

Coro

T.

B.

Archi

26

unis.

Timp.

Gr.c.

pp

S.

A.

Coro

T.

B.



Timp.

Gr. c.

allarg.

S.

A.

Coro

T.

B.

ossia

allarg.

Archi

p

III $\sharp C$

Fl. I. II $\sharp C$

Ob. $\sharp C$

Cl. picc. $\sharp C$

Cl. $\sharp C$

Fag. $\sharp C$

Cor. $\sharp C$

Tr-ni $\sharp C$

e $\sharp C$

Tuba $\sharp C$

Timp. $\sharp C$

Incud. $\sharp C$

Gr. c. $\sharp C$

T.-t. $\sharp C$

Cel. $\sharp C$

Cemb. $\sharp C$

Org. $\sharp C$

S. $\sharp C$

A. $\sharp C$

Coro $\sharp C$

T. $\sharp C$

B. $\sharp C$

27 Tempo I ♩ = 104

div. $\sharp C$

div. $\sharp C$

div. $\sharp C$

div. $\sharp C$

Archi $\sharp C$

* Кластер по полутонам в пределах данного интервала (в партиях выписать все ноты divisi).
Cluster in half-tones within given interval (all notes divisi are to be singled out in the parts).

69

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

Gr. c.

Arpe

Cel.

Org.

Coro

Archi

III

III, IV

senza sord.

non arpegg.

до-бен- прит-че и мо-жет за-го-ре-ть-ся на хо-ду.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni

Timp.

Gr. c.

Arpe

Org.

Basso solo

S.

A.

Coro

T.

B.

Archi

Fl.

Ob.

Cl. picc.

Cl.

Fag.

Cor.

Tr-be

Tr-ni

Timp.

Gr. c

Arpe

Cel.

Org.

Basso solo

S.

A.

Coro

T.

B.

Archi

8-

Fl. 1.II 29

Ob. *p*

Cl. *p*

Cl. b. *p*

Fag. *I*

Cor. *pp* III IV *p*

Tr—be *p*

Tr—ni 1.II *f*

Timp. *p*

Gr. c. *p*

Arpe *p*

Org. *f* *p*

Basso solo *mf*
в гроб сой_ду. Я в гроб сой_

S. *p* *pp*
Я в до_бро - вольных му_ках в гроб сой_ду. А-
A. *pp*
T. *pp*
B. *pp*

Archi 29 *pp* *p* *p* *p*

Fl.
Ob.
Cl.
Cl. b.
Fag.

Cor.

Timp.

Arpe

Org.

Basso solo

- ду и в третий день вос-ста - ну, и, как сплав - ля - ют

S.
A.
Coro
T.
B.

Archi

Fl. *a2*

Ob. *a2*

Cl. picc. *a2*

Cl. *a2*

Fag.

Cor.

Timp.

Arpe

Org.

Basso solo

по ре - ке пло - ты, ко мне на суд, как

S.

A.

Coro

T.

B.

Archi

pizz. unis.

pizz.

Timp.
 Claves
 Gr.c.
 Arpe
 Org.
 Basso solo
 Archi

бар - жи ка - ра ³ - ва - на, сто - леть - я по - плы - вут из -

Fl. picc.

Fl. LII

Ob.

Cl. picc.

Cl.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni

Timp.

Claves

Gr. c.

T.-t.

C—lli

C—ne tub.

C—ne

Arpe

Org.

Basso solo

тем — но_ты.

V—c.

C—b

div. arco

arco

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Fag.

C—fag.

Cor.

Tr—be

Tr—ni

Timp.

Claves

C—lli

C—ne tub.

C—ne

P—no

Archi

31

31

Tr—ni

Timp.

Claves

Gf.c.

P—no

S.

A.

Coro

T.

Archi

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C—fag.

Cor.

Timp.

Gr. c.

C—lli

C—ne

P—no

S.

A.

Coro

T.

B.

Archi

сто_леть_я по_плы_вут из тем_но_тыю.

div. *f*

div. *f*

div. *f*

div. *f*

с 1526 к

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Cl. b.

Fag.

C—fag.

C—lli

C—ne
tub.

C—ne

M—ba

S.

A.

Coro

T.

B.

Archi

32

32

sim.

sim.

f

f A—

A—

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Cl. b.

Fag.

Cor.

Tr-ni
e
Tuba

C—lli

C—ne
tub.

C—ne

M—ba

S.

A.

Coro
T.

B.

Archi

unis.

10

Fl. picc.

Fl.

Ob.

Cl. picc.

Cl.

Cl. b.

Fag.

Cor.

Tr-ni
e
Tuba

C-lli

C-ne
tub.

M-ba

S.

A.

Coro

T.

B.

Archi

10

Fl. picc.

Fl.

Cor.

C—lli

C—ne
tub.

V—ni I

V—ni II

V—le

This page shows measures 32 and 33 of the musical score. The instruments listed on the left are Fl. picc., Fl., Cor., C—lli, C—ne tub., S., A., Coro (T. and B.), V—ni I, and V—ni II. Measure 32 features complex woodwind and string patterns. Measure 33 begins with a key signature change to one sharp (F#) and includes dynamic markings such as *mp*, *fz*, and *f*. The vocal parts (S., A., T., B.) have long notes spanning across measures.

Fl. *I*

Cor. *con sord.* *pp*

T.-t.

C—lli *p*

C—ne tub. *p*

S.

A.

Coro

T.

B.

V—ni I

V—ni II

Cor. *III con sord.* *pp*

T.-t. *pppp*

C—lli *pp*

C—ne tub. *pp*

S. *ppp* *A-*

A. *ppp* *A-*

Coro

T. *ppp* *A-*

B. *ppp* *A-*

Detailed description: This is a page of a musical score, page 84. It contains staves for various instruments and vocal parts. The instruments include Flute (Fl.), Cor Anglais (Cor.), Trombone (T.-t.), Clarinet in B-flat (C—lli), Contrabass (C—ne tub.), and strings (V—ni I, V—ni II). There are also vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a Chorus (Coro). The score includes dynamic markings such as *pp* (pianissimo), *pppp* (pianississimo), and *ppp* (pianissimo). Performance instructions include *con sord.* (con sordina) and *III con sord.* (third time with sordina). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and slurs.

ЛЕГЕНДА О МАНКУРТАХ
(По мотивам романа Чингиза Айтматова
«И дольше века длится день»)

II

THE LEGEND OF MANKURTS
(After the novel by Chingiz Aytmatov
"The Day Lasts Longer Than the Century")

85

Lento

Flauto piccolo

2 Flauti

2 Oboi

Corno inglese in F

Clarinetto piccolo in Es

2 Clarinetti in B

Clarinetto basso in B

2 Fagotti

Contrafagotto

4 Corni in F

3 Trombe in B

3 Tromboni e Tuba

Timpani

Tamburo di legno

Tamburo militare

Tamburo rullante

3 Tom-tomi

Sabbia

Eolifono

Frusta

Incudine

Piatti

Gran cassa

Tam-tam

Silofono

Marimba

4 Domre

2 Arpe

Piano

Testo

Mezzo-soprano solo

Tenore solo

Basso solo

Soprani

Alti

Coro

Tenori

Bassi

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Lento

Fl. *f*
 Cor. *f* III *con sord.*
 Tr-be *f* I, II *con sord.*
 T-ro
 Incud.
 P-tti
 Gr. c.
 T-t.
 Sil. *f*
 Domre *f* a^4
 P-no *f*
 Ten. solo *f* (за сценой) *p* A-
 V-le *f* 1 $\text{♩} = 116-120$
 V-c. *f*

Fl.
 Cor.
 Tr-be
 Sil.
 Domre a^4
 P-no
 Ten. solo
 V-le
 V-c.

Fl.

Ob.

Cor.

Tr-be

Sil.

Domre

P-no

Ten. solo

V-ni I

V-ni II

V-le

V-c.

Fl.

Ob.

Cor.

Tr-be

T-tomi

Gr.c.

Sil.

Domre

P-no

Ten. solo

V-ni I

V-ni II

V-le

V-c.

Cl. b.

Fag.

C-fag.

T.-tomi

Gr. c.

Testo Медленно движется по сарозекским степям небольшой караван. Это Едигей, мерно качаясь на спине верблюда,

V—c.

C—b.

Fl.

Ob.

Cl. b.

Fag.

C-fag.

T.-tomi

Gr. c.

Sil.

Domre

Ten. solo

Testo едет совершить последний завет — предать тело усопшего друга земле.

V—ni I

V—ni II

V—c.

C—b.

(на сцене) *f*
A—

The musical score is arranged in systems. The first system includes Cl. b., Fag., C-fag., T.-tomi, and Gr. c. The second system includes V—c., C—b., and the vocal parts (Fl., Ob., Cl. b., Fag., C-fag., T.-tomi, Gr. c., Sil., Domre, Ten. solo). The third system includes V—ni I, V—ni II, V—c., and C—b. The vocal parts (Fl., Ob., Cl. b., Fag., C-fag., T.-tomi, Gr. c., Sil., Domre, Ten. solo) are also present in the third system. The lyrics are in Russian and describe a caravan moving across the Sarazek steppes.

3

Fl.

Ob.

Cl. b.

Fag.

C--fag.

T.-tomi

Gr. c.

Sil.

Domre

P--no

Ten. solo

3 div. *fff*

V--ni I

V--ni II

V--c.

C--b.

Fl.

Ob.

Cl. b.

Fag.

C—fag.

Cor.

Tr—be

T.—tomi

Gr. c.

Sil.

Domre

P—no

Ten. solo

V—ni I

V—ni II

V—le

V—c.

The musical score is arranged in a system of staves. The first group of staves includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C—fag.). The second group includes Cor Anglais (Cor.), Trumpet (Tr—be), Trombone (T.—tomi), and Horn in C (Gr. c.). The third group includes Silence (Sil.), Double Bass (Domre), and Piano (P—no). The fourth group includes Tenor Solo (Ten. solo), Violin I (V—ni I), Violin II (V—ni II), Viola (V—le), and Cello (V—c.). The score is written in a key with one flat (B-flat) and a 4/4 time signature. The music features various melodic lines, rests, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte).

Fl.

Ob.

Cl. b.

Fag.

C—fag.

Cor.

Tr—be

T.-tomi

Gr.c.

Sil.

Domre

P—no

Ten. solo

V—ni I

V—ni II

V—c.

C—b

arco

arco

Fl.

Ob.

Cl. b.

Fag.

C—fag.

Cor.

Tr—be

T.—tomi

Sabbia

Gr. c.

Sil.

Domre

P—no

Testo

Ten. solo

Archi

4 $\text{♩} = 96-100$

Fl. picc.

Fl.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr--be

Tr-ni

Sabbia

Domre

P--no

Testo

Сары-озеки. Когда-то здесь было великое степное
раздолье. Жарко светило солнце. Весной и осенью ли-
ли обильные дожди. Росла высокая трава, паслись
многие стада.

4 $\text{♩} = 96-100$

div. ♩^2

Archi

* Играть до конца этого текста.
To be played to the end of the text.

5

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Sabbia

Eol.

Testo

5

unis.

unis.

unis.

div.

Archi

Но пришли с войной жуань-жуаны и захватили Сары-озеки.
Гибли молодые воины найманов.

* Играть до конца текста.
To be played to the end of this text.

6

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Eol.

Testo

6

div. b.

div. b.

Archi

unis.

* Играть до конца текста.
To be played to the end of the text.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

С. *p* *A-*

А. *p* *A-*

Т.

Б. *p* *A-*

Соната для кур-тома стал и сын Най-ман-А-ны.

[illegible]

S. *a-* *a-* *y-*

A.

V—ni I div.

V—ni II div.

V—le div.

V—c.

C—b.

div. unis. 5

S. *n-*

A.

V—ni I div.

V—ni II div.

V—le

V—c.

C—b.

S.

A.

V—ni I
div.

V—ni II
div.

V—le
div.

V—c.
div.

C—b.

S.

A.

V—ni I
div.

V—ni II
div.

V—le
div.

V—c.
div.

C—b.

102

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

c.

Tuba

Arpe

P-no

Testo

M.-sopr.
solo

S.

A.

Archi

senza sord. div.

senza sord. unis.

senza sord. unis.

senza sord. div.

unis.

p

mf

III

III, IV

— Ко-гда па-мять тво-ю от-тор-гли и го-ло-ву тво-ю, ди-тя мо-е,

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Arpe

Cemb.

P-no

M.-sopr.
solo

S.

A.

Archi

у-жи-ма-ли, как о-рех, кле-ща-ми,

div.

(con sord.)

(con sord.)

a2

f

f

div.

9

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Cemb.

P—no

M.-sopr.
solo

S.

A.

9

Archi

(div.)

div.

div.

(div.)

когда обруч не_ви_ди_мый на го_ло_ву на_ са_ди_ли и предсмерт_ная жа_жда те.

[illegible]

Lento

Fl.

Ob.

Cl.

Cor.

Tr-be

Tr-ni

e

Tuba

Gr. c.

Cemb.

M.-sopr.
solo

твой вопль стоял среди пустыни,

раз ве не прокляты мать свою страшным проклятьем,

Lento

Archi

Più mosso

Fl.

Ob.

C. ingl.

Cl.

Fag.

Cor.

Tr-ni

e

Tuba

M.-sopr. solo

Più mosso

V-c.

C-b.

senza sord.

senza sord.

f

pp

pp

что по-сме-ла ро-дить те-бя на свет для э-то-го

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

M.-sopr.
solo

дня?

S.

A.

Coro

T.

B.

V-c.

C-b.

108

Fl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Timp.

Arpe

T.

B.

V-c.

C-b.

Moderato

I con sord.

p

a2

mp

tr

12

По нче

First system of the musical score, measures 1-3. It features a piano introduction with a treble and bass staff. The melody is in the treble staff, starting with a quarter rest followed by eighth and sixteenth notes. The bass staff has whole notes.

Second system of the musical score, measures 4-6. The piano continues with a treble and bass staff. The melody is in the treble staff, with a first ending bracket over measures 5 and 6. The bass staff has whole notes.

Third system of the musical score, measures 7-9. It includes vocal lines and piano accompaniment. The vocal line (treble staff) has lyrics: "ты - ным го - ря - чим зем - лям са - ро -". The piano accompaniment (bass staff) has whole notes.

Fourth system of the musical score, measures 10-12. The piano continues with a treble and bass staff. The melody is in the treble staff. The bass staff has whole notes. The instruction "senza sord." is written above the staff in measure 11.

Fifth system of the musical score, measures 13-15. It includes vocal lines and piano accompaniment. The vocal line (treble staff) has lyrics: "По пус - тын - ным го - ря - чим зем -". The piano accompaniment (bass staff) has whole notes. The instruction "senza sord." is written above the staff in measure 14.

Fl.

Cl.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Timp.

Arpe

T.

Б.

V-c.

C-b.

Fl.

Cl.

Fag.

C-fag.

Tr-be

Tr-ni

Timp.

Arpe

T.

Б.

V-c.

C-b.

лям са ро зек ским

и щет сы на,

дня ми, но ча ми,

дни и но чи

и щет сы на,

13 Più mosso

Sil.

13 Più mosso
arco

Y—C.

a tempo

Cor.

Tr-be

f *p sub.*

1. II

S.

A.

Coro

T.

B.

3 Bassi

На_ко_нец, на_шла о_на пас_ту_

a tempo

V—ni I

V—ni II

V—le

V—c.

sub. *sub.*

Cor.

Tr-be

M.-sopr. solo

pp *pp*

S.

A.

Coro

T.

B.

p *pp*

Ман_курт! Ман_курт!

— ха, и э_то сын е_е, не_счаст_ный ман_курт.

V—ni I

V—ni II

V—le

V—c.

Fl. picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Gr.c.

M.-sopr.
solo

(МАТЬ)

p

— Сын мой родной, на_ко_нец- то я на_шла те_бя.

Ты у_зна_ешь ме_ня?

S.

A.

Coro

T.

B.

unis.

unis.

unis.

(div.)

Archi

Fl. picc.

Fl.

Ob.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

Tuba

Gr. c.

M.-sopr. solo

S.

A.

Coro

T.

B.

Archi

Meno mosso

Я — мать тво.я.

Но ман_курт бес_смыслен_но смот_рел

Meno mosso

pizz.

div.

pizz.

sf

15 a tempo

Cl. b.

Fag.

C-fag.

Cor. I. II

M.-sopr. solo (МАТЬ)

p rubato

— Ты вспомни, ме_ня вспомни! А имя сво_е пом_нишь?

S.

A.

Coro T.

B.

и мол чал.

15 a tempo

V—ni II

V—le

V—c.

C—b

pizz.

M.-sopr. solo

cresc. poco a poco

А как зва_ли от_ца тво_е_го, вспом_ни. А сам ты кто?

Cor. III

Tr-be

Tr-ni

e

Tuba

Timp.

Frustra

M.-sopr. solo

Где ро_дил_ся, ро_дом от_ку_да, э_то ты зна_ешь?

S.

A.

Coro T.

B.

Meno mosso

16 a tempo
♩ = 126—132

I

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

(МАТЬ)

M.-sopr.
solo

s.

A.

Coro

T.

Б.

Бо_же мой,

Бо_же!

Но ни _ че _ го не пом_нит, не зна_ет ман_курт.

Meno mosso

16 a tempo
♩ = 126—132

V—ni I

V—ni II

V—le

V—c.

p

arco

p

Fl.

Ob.

Cl.

Cor.

M.-sopr. solo

(МАТЬ)

что о-ни сделали с то-бой! Мож-но от-нять зем-лю, бо-гат-ство,

S.

A.

Coro

T.

B.

Archi

div.

Fl.

Ob.

Cor.

M.-sopr. solo

cresc. poco a poco

но кто на-ду-мал, кто сме-ет от-нять па-мять, ра-зум!

S.

A.

Coro

T.

B.

Archi

div.

div.

div.

unis.

Lento

Fl. *p*

Ob. *p*

C. ingl. *p*

Cl. *p*

Fag. *p*

C-fag. *sfz*

Cor. *sfz*

Tr-ni
e
Tuba

Timp.

M.-sopr.
solo (МАТЬ)
О, Гос_по_ди! Ес_ли ты есть, как мог ты вну_шить это лю_дям! Раз_ве е_ще ма_ло

S. Раз_ве е_ще ма_ло

A.
Coro

T.

B.

Archi *sfpp*

Lento
unis. *p*

unis. *p*

unis. *p*

unis. *p*

unis. *p*

unis. *p*

17 Moderato $J=96$

Ob.

C. ingl.

Fag.

Arpe

P—no

M.-sopr.
solo

(МАТЬ)

зла на зем-ле!

S.

зла на зем-ле!

A.

*f non arpegg.**p sub.**f**p sub.**p*

Я си-ра-я верблю-ди-ца, я

17 Moderato $J=96$

Archi

*pizz.**f pizz.**p sub.**p sub.*

Cl.

Cor.

Timp.

Arpe

P—no

M.-sopr.
solo

си-ра-я верблю-ди-ца, при-шла вдох-нуть за-пах шку-ры вер-блю-жон-ка, на-

V—c.

C—b.

cresc. poco a poco

[illegible]

18 accel.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

Cor. I. II a2

Tr-be I. II

Arpe

P-no

(МАТЬ)

M.-sopr. solo

A- Вспом_ни, вспом_ни, как тво_е и_мя!

S. A- f

A. A- f

18 accel. div. div. div. div.

Archi arco arco div. div.

Tempo I $\text{♩} = 96$

Fl.

Ob.

C, ingl.

Cl.

Cor.

Arpe

P—no

M.-sopr. solo

p sub.

Ты Жо_ла_ман, ты Жо_ла_ман. А от_ца тво_е_го зва_ли

Tempo I $\text{♩} = 96$

S.

A.

Coro

T.

B.

Più mosso

[19] Allegro $\text{♩} = 160-170$

Fl.

Ob.

Cl.

T—ro

T—ro rull.

Arpe

P—no

M.-sopr. solo

До_нен_бай, До_нен_бай, До_нен_бай, До_нен_бай.

S.

A.

Coro

T.

B.

T-ro
T-ro
rull.

P-no

T-ro
T-ro
rull.

P-no

M.-sopr.
solo

(МАТЬ) (громко) — Кто это?

(МАНКУРТ)

Ten. solo — Он несет мне еду.

Tr-ni
e
Tuba

T-ro
T-ro
rull.
Gr. c.

P-no

(МАТЬ)
M.-sopr.
solo — Сын мой, молчи, никому не говори.

V-c.

C-b.

20

Tr-ni
e
Tuba

T-ro
T-ro
rull.
Gr. c.

P-no

(МАТЬ)
M.-sopr.
solo Я скоро вернусь!

20

V-c. div.

C-b. div.

Cor.

Tr-ni
e

Tuba

Gr. c.

P-no

V-c.

C-b.

Fl. picc.

Fl.

Ob.

Cor.

Tr-ni
e

Tuba

Timp.

Gr. c.

Sil.

P-no

V-c.

C-b.

III

p

p

III

p

g

g

Fl. picc. *f* *bp*

Fl. *a2* *f* *bp*

Ob. *a2* *f* *bp*

Cor.

Tr-be *I. II*

Tr--ne III
e Tuba

Timp.

Gr. c.

Sil. *f*

P--no

V--c.

C--b.

Fl. picc. *f* *bp*

Fl. *f* *bp*

Ob. *f* *bp*

Fag.

Cor.

Tr--ne III
e Tuba

Timp.

T.-tomi *f*

Sil. *f* *bp*

P--no

V--c.

C--b.

21 a2

Fag.

C-fag.

Cor.

Tr-ni
e
Tuba

Timp.

T.-tomi

Gr. c.

Arpe

V—c.

Fag.

C-fag.

Cor.

Tr-be
I.II con sord.

Tr-ni
e
Tuba

Timp.

T.-tomi

Gr. c.

P—no

(ЖУАНЬ-ЖУАН)

Basso solo

V—c.
pizz.
mf

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T.-tomi

Gr. c.

P—no

Basso solo

(ЖУАНЬ-ЖУАН)

— Кто к те_бе при_хо-дил?

За_чем при_хо-дил?

V—c.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

T.-tomi

P—no

Basso solo

(ЖУАНЬ-ЖУАН)

Ten. solo

(МАНКУРТ)

— Она говорила, что она — моя мать.

— Не мать о_на те_бе.

V—ni I

div. pizz.

V—ni II

div. pizz.

V—le

div. pizz.

V—c.

unis. b

div.

22

Fl. picc.

Fl.

Ob.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

Sil.

(ЖУАНЬ-ЖУАН)

Basso solo

У те-бя нет ни-ка- кой ма- те-ри.

22

unis. arco

unis. arco

unis. arco

Archi

unis. arco

p

unis.

f

Fl. picc.

Fl.

Ob.

Fag.

Cor.

Tr-be

Tr-ne III
e Tuba

Timp.

Sil.

Basso solo

(ЖУАНЬ-ЖУАН)

О-на хо-чет со-драть с те-бя шап-ку и у-

Archi

div.

The musical score is arranged in systems. The first system includes Fl. picc., Fl., Ob., and Fag. The second system includes Cor., Tr-be, Tr-ne III e Tuba, and Timp. The third system includes Sil. and Basso solo. The fourth system includes Archi. The Basso solo part has lyrics in Russian: (ЖУАНЬ-ЖУАН) О-на хо-чет со-драть с те-бя шап-ку и у-. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*.

23

Fag.

Cor.

Timp.

Basso solo

(ЖУАНЬ-ЖУАН)

- бить те.бя.

А ты не бойся! Бери

23

(non div.)

(non div.)

Archi

unis.

unis.

Fag.

Cor.

Timp.

Basso solo

в руки лук со стрелами.

Целься хорошенько, стреляй

Archi

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. *f*

Cl. b. *f*

Fag.

Cor. *f*

Tr-ni *p*

e *p*

Tuba *p*

Timp. *p*

Gr. c. *p*

(ЖУАНЬ-ЖУАН)

Basso solo в нее.

S. *f*

A. *f*

Coro Целься, целься, целься, целься, целься, целься.

T. *f*

B. *f*

V-ni I *f*

V-ni II *f*

V-le *f*

V-c. *f*

Fl.

Ob.

Cl.

Fag.

Tr-ni

Tuba

Timp.

Gr. c.

div.

f

Archi

Ob.

Cl.

Fag.

Timp.

Gr. c.

Archi

div.

f

div.

f

div.

unis.

f

с 1526 к

Cl.

Fag.

C-fag.

Cor.

Domre

p sub.

S.

p

A.

Coro

T.

B.

V-c.

arco

p

C-b.

p

Fl. picc.

Fl.

Ob.

Cl.

Fag.

p

Tr-be

Legno

M-ba

Domre

P-no

S.

A.

Coro

T.

B.

p

о_пус_ка - лась ночь, о_пус - ка - лась ночь.

V-ni I

V-ni II

V-le

с 1526 к

Ob. 26 I

C. ingl. *p*

Cl. *p*

Fag. *p*

Arpe *p* non arpegg.

S. *p* на.

A. *p* Во - круг без -

T. *p* при бли - жа - лась к сы - ну Най - ман - А на.

B. *p*

div. 26

unis.

Archi *unis.*

Ob.

C. ingl.

Cl.

Fag.

Arpe

S. *п*

A. *п* - мол - ви - е, и не - бо за - во - лок - ло низ - ки - ми об - ла - ка - ми.

T. *п*

B. *п*

Fl. picc.

FL.

Ob.

Fag.

Cor.

Tr-ba i

Legno

M—ba

Domre

Arpa

Piano

A

Archi

Fag.

Cor.

Domre

Arpe

A.

ман-А на

28 Allegro assai $\text{♩} = 176$

Archi

arco

ff feroce

ff feroce

arco

ff feroce

ff feroce

Moderato assai $\text{♩} = 88$

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

M.-sopr. solo

(МАТЬ)

— Жоламан, где ты, где ты? Жоламан, сын мой, где ты?

Moderato assai $\text{♩} = 88$

Archi

div.

div.

div.

div.

accel.

a tempo

Cl.

Fag.

M.-sopr. solo
Я спе-шу, я спе-шу у-вес-ти те-бя, у-вес-ти те-бя. Где ты?

29

Allegro vivo $\text{♩} = 176$

Cl. b.

Fag.
p
a2
p

Timp.
pp

M.-sopr. solo
Где ты? А- А- Сын мой!

Cl. b.

Fag.

C-fag.
p

Timp.

V-ni II

V-le

V-c.
unis.

C-b.

Cl. b.

Fag.

C-fag.

V-ni II
div.

V-le
unis. *mp*
mp

V-c.

C-b.

Timp.

M.-sopr. solo (МАТЬ) *p cresc.*

Archi *cresc. poco a poco* unis. *p cresc. poco a poco* div.

Timp.

M.-sopr. solo (МАТЬ) Жоламан! Зачем в руке твоей

Archi unis.

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Timp.

M.-sopr. solo лук?

Archi *div. 8*

C. ingl.

Cl.

Fag.

C-fag.

Cor.

Timp.

M.-sopr.
solo

(МАТЬ)

Не стреляй!

Archi

C. ingl.

Cl.

Fag.

C-fag.

Cor.

I, II senza sord.

Tr-be

Tr-ni

e

Tuba

Timp.

M.-sopr.
solo

Не стреляй!

Не стреляй!

Archi

Fl. picc. *ff*

Fl. *a2 ff*

Ob. *a2 ff*

C. ingl. *ff*

Cl. picc. *ff*

Cl. *ff*

Cl. b. *ff*

Fag. *ff*

C-fag. *ff*

Cor. *a2 ff*

Tr-be *ff*

Tr-ni
e
Tuba *ff*

Timp. *ff*

Sil. *ff*

S. *f*

A. *f*

Coro *f*

T. *f*

B. *f*

unis.
8

Archi *ff*

This musical score page, numbered 143, contains staves for various instruments and voices. The woodwind section includes Piccolo Flute, Flute (2nd), Oboe (2nd), English Horn, Piccolo Clarinet, Clarinet, Clarinet in B-flat, Bassoon, and Contrabassoon, all marked *ff*. The brass section includes Cornet (2nd), Trumpet (2nd), Trombone, Trumpet in E-flat, and Tuba, also marked *ff*. The percussion section includes Timpani (*ff*) and Cymbals (*ff*). The vocal section includes Soprano, Alto, Chorus (all marked *f*), Tenor, and Bass. A section for strings is marked *ff* and includes a unison line for 8 parts. The score is written in 4/4 time with a key signature of one flat (B-flat).

Fl. picc.

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

P-tti

Gr. c.

T.-t.

Sil.

Cor.

Tr-be

Tr-ni

e

Tuba

Timp.

P-tti

Gr. c.

T.-t.

Sil.

S.

A.

Coro

T.

B.

Archi

Cl.
Cl. b.
Cor.
Tr-ni
C-b.

unis.
pp

p

p

p

p

p

33 Lento

Cl. b.
Fag.
Cor.
Timp.
S.
A.
T.
B.

p

p

pp

pp

pp

p

p

p

p

Сын про - зил стре - лой

33 Lento

Cor.
Tr-ne
Timp.
S.
A.
T.
B.

pp

pp

p

p

мать.

Сын про - зил сво - ю мать.

V-c.
C-b.

cresc.

cresc.

p

p

Fl. *mf*

Cl. *mf*

Cor. *mf*

Timp. *mp*

S. *mf*

A. *mf* сын стре-лой прои-зил мать!

T. *mf*

B. *mf*

V-le *mp cresc.* *unis.*

V-c. *mp cresc.*

C-b. *mp cresc.*

Fl. *f*

Cl. *f*

Cor. *f*

Timp. *f*

S. *f*

A. *f* Мать сво-ю сын у-бил.

T. *f*

B. *f*

Archi *mf* *mf* *mf* *mf*

Ob.

Cl.

Cor.

Timp.

Agre

Ten. solo

у - па - ла Най-ман- А - на, у - па - ла

Fl.

Ob.

Cl.

Cor.

Timp.

Arpe

Ten. solo

Най_ ман- А_ на. А бе_ лый пла_ток е_е взвил_ ся, взвил_ ся

Fl.

Cl.

Cor.

Tr—ba I

Timp.

Arpe

Ten. solo

бе - лой пти - цей, и по - ле - те - ла она с криком: «Вспом - ни, чей ты, чей ты.

Archi

Fl.

Ob.

C. ingl.

Cl. picc.

Cl.

Cor.

Arpe

P—no

Ten. solo

S.

A.

T.

B.

Archi

Твой отец До-нен-бай, твой отец До-нен-бай, твой отец До-нен-бай, твой отец До-нен-бай,

Твой отец До-нен-бай, твой отец До-нен-бай, твой отец До-нен-бай, твой отец До-нен-бай,

Ob.

C. ingl.

Cl.

Cor.

Arpe.

P-no

Ten. solo

S.

A.

T.

B.

твой о-тец До-нен-бай, твой о-тец До-нен-бай, твой о-тец До-нен-бай,

твой о-тец До-нен-бай, твой о-тец До-нен-бай, твой о-тец До-нен-бай,

твой о-тец До-нен-бай,

The musical score is for the song "Доненбай" (Donenbay). It features an instrumental introduction by Arpe and Piano, followed by vocal entries for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Instrumental Introduction:

- Arpe:** Plays a melodic line in the right hand and a harmonic accompaniment in the left hand.
- P—no:** Provides a steady harmonic accompaniment in the right hand and a bass line in the left hand.

Vocal Entries:

- Soprano (S.):** Enters with the melody in the first measure of the vocal section. The lyrics are "твой о_тец До_нен_бай,".
- Alto (A.):** Enters in the second measure with the lyrics "твой о_тец До_нен_бай,".
- Tenor (T.):** Enters in the third measure with the lyrics "твой о_тец До_нен_бай,".
- Bass (B.):** Enters in the fourth measure with the lyrics "твой о_тец До_нен_бай,".

Dynamic Markings:

- Arpe:** *pp* (pianissimo) in the first measure.
- P—no:** *pp* (pianissimo) in the first measure.
- Soprano (S.):** *pp* (pianissimo) in the first measure.
- Alto (A.):** *pp* (pianissimo) in the second measure.
- Tenor (T.):** *pp* (pianissimo) in the third measure.
- Bass (B.):** *pp* (pianissimo) in the fourth measure.

Lyrics:

твой о_тец До_нен_бай, твой о_тец До_нен_бай, твой о_тец До_нен_бай, твой о_тец До_нен_бай.

attacca

III ФИНАЛ FINALE

$\text{♩} = 116-120$

$\text{♩} = \text{Lento}$ **Tempo I**

Flauto piccolo

2 Flauti

2 Oboi

Corno inglese in F

Clarinetto piccolo in Es

2 Clarinetti in B

Clarinetto basso in B

2 Fagotti

Contrafagotto

I, II con sord.

4 Corni in F

3 Trombe in B

3 Tromboni e Tuba

Timpani

Tamburo di legno

Tamburo militare

Tamburo rullante

Eolifono

Piatti

Gran cassa

Tam-tam

Silofono

4 Domre

Piano

Sintesatore

Organo elettrico

Organo

Tenore solo

Soprani

Alti

Coro

Tenori

Bassi

$\text{♩} = 116-120$

div. in 5

Violini I

Violini II

Viole

Violoncelli

Contrabassi

$\text{♩} = \text{Lento}$ **Tempo I**

* Кластер. Исполняется ладьями обеих рук.
Cluster. Played with both palms.

Lento

I Tempo I (♩ = 116—120)

151

Fl.

Cor.

Tr-be

Timp.

Sil.

Domre

P-no

Ten. solo

Lento

I Tempo I (♩ = 116—120)

Archi

(за сценой)

p

A-

Fl.

Cor.

Tr-be I, II

Sil.

Domre

P-no

Ten. solo

V-le

V-c.

Fl.

Cor.

Tr-be I, II

Sil.

Domre

P-no

Ten. solo

V-le

V-c.

2 $\text{♩} = 96$

Sint.
ad libitum

Org.
elett.

S.

T.

ppp
(закр. пр.)

ppp
(закр. пр.)

3

Timp.

Sint.

Org.
elett.

S.

T.

V.-c.

C.-b.

f — *ff*

ff

ff

Sint.

Org.
elett.

S.

A.

V.-c.

C.-b.

p

p

p

Sint.

Org. elettr.

S.

A.

V-c.

C-b.

mp

mp

ppp
(закр. рг.)

ppp
(закр. рг.)

Fag.

Sint.

Org. elettr.

S.

A.

T.

4

f

mf

mf

Archi

4

f

f

[illegible]

Musical score for measures 5-8 of "The Rose Tree". The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Cor.), Trumpet (Tr-ni), Violin (V-c.), and Cello (C-b.). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into measures 5, 6, 7, and 8. Measure 5 is marked with a box containing the number 5. Measure 6 is marked with a box containing the number 5. Measure 7 is marked with a box containing the number 5. Measure 8 is marked with a box containing the number 5. The Flute part has a trill in measure 5. The Oboe part has a trill in measure 5. The Clarinet part has a trill in measure 5. The Bassoon part has a trill in measure 5. The Horn part has a trill in measure 5. The Trumpet part has a trill in measure 5. The Violin part has a trill in measure 5. The Cello part has a trill in measure 5. The Flute part has a trill in measure 6. The Oboe part has a trill in measure 6. The Clarinet part has a trill in measure 6. The Bassoon part has a trill in measure 6. The Horn part has a trill in measure 6. The Trumpet part has a trill in measure 6. The Violin part has a trill in measure 6. The Cello part has a trill in measure 6. The Flute part has a trill in measure 7. The Oboe part has a trill in measure 7. The Clarinet part has a trill in measure 7. The Bassoon part has a trill in measure 7. The Horn part has a trill in measure 7. The Trumpet part has a trill in measure 7. The Violin part has a trill in measure 7. The Cello part has a trill in measure 7. The Flute part has a trill in measure 8. The Oboe part has a trill in measure 8. The Clarinet part has a trill in measure 8. The Bassoon part has a trill in measure 8. The Horn part has a trill in measure 8. The Trumpet part has a trill in measure 8. The Violin part has a trill in measure 8. The Cello part has a trill in measure 8.

Fag.
 Cor. I & II
 Sint.
 Org. elettr.
 S.

[illegible]

Cl. b.

Fag.

C-fag.

Cor.

V-c.

C-b.

p

pizz.

cresc.

7 Allegro $\text{♩} = 152$

Cor. 

Timp.

7 Allegro ♩ = 152

V-c. arco *p*

C-b. arco *p*

Cor.

Timp.

V-c.

C-b.

p

Fag.

C-fag.

Cor.

V-ni II

V-le

V-c.

C-b.

III.IV

sim.

8

1

mp

mp

8

unis.

mp

mp

mp

mp

Fag.

C-fag.

Timp.

V-ni II

V-le

V-c.

C-b.

mp

sim.

sim.

pizz.

arco

pizz.

pizz.

arco

pizz.

a2

9

Fag. *mf*

C-fag. *mf*

Cor. *mf*

Timp. *mf*

V-ni II 9

V-le

V-c. *mf*

C-b. *mf*

10

Cl. b. (a2) *f*

Fag. *f*

C-fag.

Cor.

Timp.

V-ni II 10 *mf*

V-le *mf* *sim.* *sim.*

V-c. *mf*

C-b. *mf*

Cl. b.

Fag.

V-ni II

V-le

Ob.

Cl.

Cl. b.

Fag.

Tr—ne I

p

V-ni II

V-le

Ob.

Cl.

Cl. b.

Fag.

Tr—ne I

V-ni II

V-le

a2 b $\flat$

f

a2 b $\flat$

f

Ob.

Cl.

Cl. b.

Fag.

Tr-be

Tr-ne I

Tuba

Archi

Tr-be

Tr-ne I

Tuba

12

P—no

unis.

div.

Archi

13

Fl.

Ob.

Cl.

Fag.

C-fag.

Legno

T—ro

T—ro

rull.

P—no

13

Archi

pizz.

div.

div. pizz.

div. pizz.

pizz.

pizz.

Fl.

Ob.

Cl.

Fag.

C-fag.

Legno

T-ro

T-ro

rull.

Archi

Fl.

Ob.

Cl.

Fag.

C-fag.

Legno

T-ro

T-ro

rull.

Archi

14

Fl. picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be
Legno
T-ro
T-ro
rull.

Measures 14-15 show a complex rhythmic pattern with triplets and sixteenth notes across various woodwind parts. Measure 16 is a rest for all parts.

15

Fl. picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C-fag.
Cor.
Tr-be

Measures 15-16 show a complex rhythmic pattern with triplets and sixteenth notes across various woodwind parts. Measure 17 is a rest for all parts.

15

V-ni I
V-ni II
V-le

Measures 15-16 show a complex rhythmic pattern with triplets and sixteenth notes across various string parts. Measure 17 is a rest for all parts.

Fag.

C-fag.

Archi

I

*p**p**p**p*

div.

unis.

Fag.

C-fag.

Archi

div.

unis.

Fl.

mf

Tr--ba I

mp

Archi

16

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

Cor.

Tr—ba I

16

div.

ff

3

div.

ff

3

div.

ff

3

div.

ff

3

div.

ff

3

Archi

Ob. 17

C. ingl.

Cl.

Cl. b.

Fag.

Cor. III, IV a2

Tr-be

Archi

17

Cl. b.

Fag. a2

C-fag.

Cor. simile

Tr-be simile

Timp. f

Archi

unis. f

Fl. *a2* *f*

Ob. *a2* *f*

Cl. b. *3*

Fag. *3*

C-fag. *3*

Cor. *stacc.* *f*

Tr-be *f*

Archi *f*

Fl.

Ob.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Timp.

Archi

Measures 1526-1529. The score includes parts for Flute, Oboe, Clarinet in B-flat, Bassoon, Contrabassoon, Cor Anglais, Trumpet in B-flat, Timpani, and Strings. The woodwinds and strings play a melodic line with a slur over measures 1526-1528 and a sharp sign in measure 1527. The woodwinds also play a triplet accompaniment in measures 1528-1529. The strings play a steady eighth-note accompaniment throughout. The timpani part is empty.

First system of musical notation, measures 1-4. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a melodic line in the top staff with a crescendo hairpin, and a rhythmic accompaniment in the bottom staves marked with *ff* (fortissimo). The key signature has one sharp (F#).

Second system of musical notation, measures 5-8. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a melodic line in the top staff with a crescendo hairpin, and a rhythmic accompaniment in the bottom staves marked with *f* (forte). The key signature has one sharp (F#). The bottom staff has a marking "II.III" above it.

Third system of musical notation, measures 9-12. It consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The music features a melodic line in the top staff with a crescendo hairpin, and a rhythmic accompaniment in the bottom staves marked with *ff* (fortissimo). The key signature has one sharp (F#).

Fl.

Ob.

Cl. b.

Fag.

C-fag.

Cor.

Tr-be

Archi

This musical score page features six systems of staves. The first system contains five staves for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. b.), Bassoon (Fag.), and Contrabassoon (C-fag.). The second system contains three staves for brass: Cor Anglais (Cor.), Trumpet (Tr.), and Trombone (be). The third system contains three staves for strings (Archi), with the top staff in treble clef and the bottom two in bass clef. The woodwind and string parts include complex rhythmic patterns, including triplets and sixteenth-note runs. The brass parts play a steady eighth-note accompaniment. The woodwinds and strings have various articulations and phrasing marks, including slurs and accents.

Fl.

Ob.

Cl.

Fag.

C-fag.

Cor.

Tr-be

div.

div.

div.

Archi

This musical score page, numbered 171, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Contrabassoon (C-fag.). The brass section includes Cor Anglais (Cor.) and Trumpets (Tr-be). The string section (Archi) is represented by three staves, each marked with 'div.' (divisi). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The woodwinds and strings are playing a complex, rhythmic pattern, while the brass instruments have more sparse, punctuated entries. The Flute and Oboe parts feature 'a2' (second octave) markings. The Clarinet part has an 'a2' marking. The Bassoon and Contrabassoon parts are mostly silent. The Cor Anglais part has a 'III' marking. The Trumpets part has 'I, II' and 'III' markings. The string section is divided into three groups, each playing a different part of the complex rhythmic pattern.

allarg.

Fl.

Ob.

Cl.

Cl. b.

Fag.

Cor.

Tr-be

Archi

allarg.

unis.

unis.

div.

Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Cl. picc. *mf*

Cl. *mf*

Cl. b.

Fag.

Cor. *mp*

S. *mf*

A. *mf*

Coro *mf*

T. *mf*

B. *mf*

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag. *a2*

Cor. *a2*

S.

A.

Coro

T.

B.

Fl. *f*

Ob. *f*

C. ingl. *f*

Cl. *f*

Cl. b. *f*

Fag. *f* a2

C-fag. *f* a2

Cor. *f*

Tr-ni *f* a3

Tuba *f*

Timp. *ff*

div. in 3

div. in 3

div. in 3

div. in 3

Archi *f*

Fl.

Ob.

C. ingl.

Cl.

Cl. b.

Fag.

C-fag.

Cor.

Tr-ni
e
Tuba

Archi

The musical score for page 175, measures 1526-1531, is arranged in three systems. The first system includes parts for Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Cl.), Bass Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (C-fag.), Cor Anglais (Cor.), Trumpet and Tuba (Tr-ni e Tuba), and Strings (Archi). The second system continues the parts for Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais, and Trumpet and Tuba. The third system continues the parts for Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Cor Anglais, and Trumpet and Tuba. The score features various musical notations including trills (tr), slurs, and dynamic markings.

с 1526 к

Fl. picc. *8-^a* *a2* *f* *hp* *hp* *b_p* *hp*

Fl. *8-^a* *a2* *f* *hp* *hp* *b_p* *hp*

Ob. *f* *hp* *b_p* *hp*

C. ingl. *mf*

Cl. picc. *f* *hp* *a2* *mf* *b_p*

Cl. *f* *hp*

Fag. *f* *hp*

C-fag. *f* *hp*

Cor. *a2* *mf* *a2* *mf*

Tr-be *f* *f* *f* *hp*

Tr-ni
e
Tuba

Timp. *f* *f* *f* *f*

Sil. *mf*

Sint. *legato sempre*

Org. *8-^a* *hp* *(loco)* *b_p*

S. *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p*

A. *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p*

Coro
T. *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p*

B. *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p* *f* *b_p*

Archi *8-^a* *div.* *mp* *mp* *b_p* *b_p* *b_p* *b_p* *b_p* *b_p* *b_p* *b_p*

Fl. picc.
Fl.
Ob.
C. ingl.
Cl.
Cl. b.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
e
Tuba

Timp.

Sil.

Sint.

Org.

S.
A.
T.
B.
Coro

Archi

Fl. *ff* 3 3 3 3 3 3 3 3 3 3

Ob. *ff* 3 3 3 3 3 3 3 3 3 3

C. ingl. *ff* 3 3 3 3 3 3 3 3 3 3

Cl. picc. *ff* 3 3 3 3 3 3 3 3 3 3

Cl. *ff* 3 3 3 3 3 3 3 3 3 3

Tr-be I, II a2 *ff* 3 3 3 3 3 3 3 3 3 3

Sil. *f* 3 3 3 3 3 3 3 3 3 3

Org. *mf* *mf*

S. *f* A-

A. *f* A-

Coro T. *f* A-

B. *f* A-

Archi

с 1526 к

Picc.
Fl.
Ob.
C. ingl.
Cl. picc.
Cl.
Cl. b.
Fag.
C-fag.

Cor.
Tr-be
Tr-ni
e
Tuba

Sil.
Org.
S.
A.
Coro
T.
B.

Archi

ff

Fl. picc. *cresc.* *fff*

Fl. *cresc.* *fff*

Ob. *cresc.* *fff*

C. ingl. *cresc.* *fff*

Cl. picc. *cresc.* *fff*

Cl. *cresc.* *fff*

Cl. b. *cresc.* *fff*

Fag. *cresc.* *fff*

C-fag. *cresc.* *fff*

Cor. *cresc.* *fff*

Tr-be *cresc.* *fff*

Tr-ni
e *cresc.* *fff*

Tuba *cresc.* *fff*

Timp. *cresc.* *fff*

Eol. *cresc.* *fff*

P-tti *cresc.* *fff*

Gr.c *cresc.* *fff*

T.-t. *cresc.* *fff*

Sint. *cresc.* *fff*

Org. *ff* *cresc.* *fff*

S. *cresc.* *gliss.* *fff*

A. *cresc.* *gliss.* *fff*

T. *cresc.* *gliss.* *fff*

B. *cresc.* *gliss.* *fff*

Archi *cresc.* *fff*

cresc. *fff*

c 1526 K

(1982—1983)



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